



THE FACULTY OF MUSIC

PRESENTS

THE UNIVERSITY OF TORONTO CONCERT BAND

Stephen Chenette - Conductor

Donald Lowrie - Trumpet soloist

Wednesday, April 6, 1977 8:30 p.m.

MacMillan Theatre - Edward Johnson Building

PROGRAM

Walter S. Hartley

1. Allegro deciso
2. Adagio
3. Vivace
4. Allegro molto

Sinfonia No. 4 (1967)

Clifton Williams
(1923-1976)

"The Maskers"

Lyric Essay (1975)

Prelude and Dance Opus 76 (1960)

Paul Creston

Intermission

El Anillo Guatemalteco (1970)

Robert Dvorak

(The Guatemalan Ring)

Guaracha (1942)

Morton Gould
transcribed by David Bennett
Third Movement from Latin-American Symphonette

La Virgen de la Macarena

Rafael Mendez and
Charles Koff

"The Bull Fighter's Song"

Donald Lowrie, trumpet soloist

Batuque (1936)

Oscar Lorenzo Fernandez
(1897-1948)
transcribed by Richard L. Wolfson

Donald Lowrie is a fourth year student in the Bachelor of Music Education course, and studies the trumpet with Stephen Chenette.

Program Notes

Sinfonia No. 4 by Hartley, is written in condensed classical forms of the rondo type, contrasting in tempo; each movement is designed in its own way to exploit the various facets of the modern wind-percussion ensemble in line and color. There is much antiphonal writing between the choirs, many solo passages for a wide variety of instruments, and a general reliance on pure colors with little doubling. The last two movements are lighter in mood than the first two; especially the Finale, which is almost, but not quite, a march. Walter Hartley is a professor of music at New York State University College in Fredonia.

James Clifton Williams was a prolific and widely performed composer of music for winds. He spent fifteen years as a professor at the University of Texas, and in 1966 became chairman of the department of theory and composition at the University of Florida.

Donald Coakley is Instrumental Coordinator for the Scarborough School Board.

Paul Creston has had success in virtually all forms of composition. His music is characterized by spontaneity, with strong melodic lines, full-bodied harmony, and complex rhythms fitting into simple time signatures.

The Guatemalan Ring is inspired by, and based on, Indian folksongs from Guatemala. The "ring" in the title refers to a silver ring worn by a Spanish Conquistadore, and the mood of the music is both sad and intense, relating to the tragic history of the native people in conflict with the intruders from Europe.

The name "Guaracha", has two implications; that of a drinking song, and also of a definite dance pattern. Morton Gould has utilized both ideas in this delightful dance.

La Virgen de la Macarena is the traditional entry march for the bullfight, and the dazzling version by the legendary Mexican trumpet virtuoso, Rafael Mendez, has become a classic of its type.

Oscar Lorenzo Fernandez, Brazilian composer, based most of his music on folkloric themes of his homeland. "Batuque", which literally means "beat", is an Afro-Brazilian dance.

Stephen Chenette

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL

<u>Flutes</u>	Scott Mackay*	Patrick Egan*	Anne-Marie Kopp*	Sharon Beeler	Robert Galbraith	Cara Bayly	Nancy Pilsworth	Elizabeth Kolodinsky	Lauren McCabe	Roy Madalvee	*also playing piccolo	Paul McGovern	Paul Woodford	Burke Carroll	Chris Howells	Neal Farguharson	<u>Trumpets</u>	Kim Sturgess (baritone)	Gary Martin (tenor)	Bruno Degazio (alto)	Ted Husband	<u>String Basses</u>							
<u>Saxophones</u>	Leonard McCarthy (alto)	Bruce White	Percussion	David Campion	Beverley Johnston	Don Philip	Michael Perry	Cathia Pine	<u>Piano</u>	Catherine Wilson	<u>Manager & Librarian</u>	Garry Welwood	David Wright	Janice Hewson	Kathern Mitchell	Patricia Van Wezel	Colleen Young	<u>Trombones</u>	Bill Mighon	Miroslav Letko	Jayne Powell	<u>Euphonium</u>	Kevin Hassell	Richard Hornsby (Eb)	Judy-Anne Stone (alto)	Greg James (bass)	<u>Bassoons</u>	Peter Hatch	Mary Ellen Morgan